



I'm not robot



Next

Matlab plot title

Hello, I want to plot a graph with a title and label on each axis. I use:figure(1) title('Engine Pressure') xlabel('theta') ylabel('Pressure') plot(theta,P)when I run the programme the figure appears, but the title and labels don't.Can anyone help me please? I know I can label them over the graph when it comes up, but I would like to do it automatically each time I run the code.Thank you very much in advance. Every story that you read follows a series of events that range from the introduction of a conflict to begin the story and a final resolution at the end; this is the plot of your story. Basically, it's what happens throughout the narrative, and it appears in in both fiction and non-fiction work. When you write a plot summary, you'll essentially condense a novel into a short essay, touching on the key points of the material. You'll want to introduce the main characters, setting of the story, and the main conflict of the narrative, including the five basic components of the plot: introduction, rising action, climax, falling action, and finally, a resolution. Some outlines will break down a plot into more segments (exposition, inciting incident, central conflict, rising action, climax, falling action, resolution) but the premise is the same - a pattern of rising and falling action that looks essentially like an arc or a bell curve when you consider the level of drama the characters experience. To properly summarize a plot, start by figuring out the main problem that the story will solve. This could come from understanding the main characters, who are crucial components of the plot. Who are they and what are they trying to achieve? Most characters have a mission to accomplish, often it is finding, saving, or creating something or someone. Understand what drives the main characters, and that will help you in the first step to summarize the plot. The conflict that we discover at the start of the narrative will get kicked off by an inciting incident that triggers the rising action, which grows over time. In Shakespeare's "Romeo & Juliet" we are introduced to two characters from feuding families who ultimately fall in love. The conflict comes from their love for each other despite their families' disapproval. The rising action will introduce key components of a story that build upon the drama and conflict. This is where we see Romeo & Juliet marry in secret, and Romeo & Tybalt engage in a duel that ultimately leads to Tybalt's death. Eventually, the action and conflict hit what is called the climax, the point of no return. This is the peak of excitement, fear, drama, or whatever the emotion is that relayed through the narrative. You'll want to tie together the rising action and the catalyst for conflict. The climax could lead us on a journey of positive resolution or even a journey of tragedy, but it will often change the characters in some way and is the reason why the problem can now start to be solved. In Shakespeare's story, there are essentially two points of climax: Romeo is banished and Juliet refuses to marry Paris. Finally, as you work your way back from the climax to the resolution, you'll want to focus on how the main characters respond to the peak of action. Some aspect of the climax will trigger a response in the main characters which will drive them towards the final resolution. Sometimes, you'll even find that the main characters learn a lesson and grow as individuals, but either way, the resulting actions shift the story and begin the falling action. Juliet drinks the potion which causes Romeo to believe she has died and kills himself. Upon awakening and discovering that her love has died, Juliet does the same. Eventually, the story will return back to the original baseline resulting in a final resolution. In "Romeo & Juliet" the resolution isn't that they both have died, but rather, the action their families take in response to their deaths, the end of the feud. Remember that the plot is not the same as the theme of the narrative. If you're not sure what the difference is between the plot of a story and the theme, you're not alone. While the plot is what happens, the theme is the underlying idea or message within a story. The plot is concrete occurrences within the narrative, but the theme can be more subtle and even at times, implied. The theme can be harder to discern whereas the plot is more obvious. In Romeo & Juliet, we see themes of love and hate that appear throughout the plot. Don't forget, the key part of summarizing a plot is that you're summarizing. You don't need to include every detail that you encounter. When you read the text, it's important to pay attention to what happens and where you see action coming into play, and write down key moments. Look for the basic information of who is involved, what are they doing, when are things happening, where is the action happening, and why? Take notes and even write down things that you're not sure if they are vital at that moment, but seem interesting or important. When you finish the story, you'll be able to review your notes and better understand what aspects of the narrative were most important and start to eliminate the notes that don't enhance the plot. That way, when it comes time to summarize the plot, you can easily pare down your notes and have an outline of what happens and the crucial moments that represent each of the five components of the plot. MathWorks Accelerating the pace of engineering and science MathWorks is the leading developer of mathematical computing software for engineers and scientists. It's easy to add a variety of elements to a movie poster through portraiture, colour schemes and composition. This could go some way to explaining why greater numbers of movie posters and DVD covers are being illustrated.Graphic illustration is a great way to inject a different look into a movie poster while still having a strong sense of realism. The main aim of this project is to use illustration to create a movie poster that's different. Take this opportunity to create an image that has your personal stamp all over it and ticks all the boxes in regards to having elements of realism as well as strong evidence of the movie's plot.Illustrator and Photoshop enable us to swiftly compose and create illustrations in somewhat unusual colour schemes, and ones that are also full of energy. In this tutorial I'm going to show you how to create a graphic action movie poster that draws people in and also gives a sense of the plot.photoshop composition 01 Once you've sourced your images it's time to put together a composition in Photoshop. To change the colour of your movie characters, hit Ctrl/ Cmd+U to open the Hue/Saturation window. Click the Colorize tab and adjust the sliders until you find a result that fits. Record the Hue and Saturation values so you can apply these again to your other characters.illustrator layers 02 Cross over to Illustrator, open one of your reference files, lock it in the Layers palette and name it 'Reference'. To change the colour mode to CMYK, go to File>Document Colour Mode>CMYK. Next create a new layer and name it 'Deepest Blue'.CMYK 03 Set the Color palette to CMYK by clicking the icon at the top right corner and selecting CMYK. Then set the stroke to None and double-click on the fill colour. Set the fill colour to a very dark blue, as above, and add it to your Swatch palette.pen dark detail 04 Select the Pen tool and begin drawing all the darkest details - for example, the gun, hair, eyebrows and outline features such as the nose and lips - with thin lines. Before drawing your shapes, set Opacity to 10%. This way you can see the photograph beneath while creating your shapes. Keep a check on how your image looks against the white canvas.eyedropper tool 05 Use the Eyedropper tool to find a blue that's in between the lighter and darker tones, and drag this colour to your Swatch palette. Now make a new layer called 'Skin Base' and place it above the 'reference' layer. Use the Pen tool to draw a silhouette around the whole model. Draw shapes around any unwanted areas, then select them along with the silhouette and select the Minus Front icon in the Pathfinder palette.lighter shadow 06 It's time to add detail. Create a new layer and call it 'Lighter Shadow'. Use the Eyedropper to pick the lightest shadow, and drag it to your Swatch palette. Then, with the Pen tool, draw shapes that highlight the lightest shadow areas. Follow the same procedure for the medium and darkest shadow areas.gradient blend 07 As some areas go from darker to lighter, you can use gradients to add a more realistic blend. Combine the darker colour with the lighter blue you used on the layer beneath, then stretch and rotate a Linear Gradient until you've achieved an accurate colour blend. Use this method on other shapes if you feel it's needed; some shapes may require a Radial Gradient.skin base 08 Use the same process to create the character's gun and top. Now it's time to inject some light into the image. Create a new layer, name it 'Lower Highlights' and place it above the 'Skin Base' layer. Next create a gradient with white at the 0% location on the slider and the skin base blue at the100% location. Now add a slider around the 75% point and swatch this colour, and use it to draw the lower highlights.radial grad 09 Make a Radial Gradient with the lower highlights colour at the 0% location and the skin base colour at the 100% location. Afterwards, make the 100% colour slightly lighter, and the 0% location darker until you get an accurate gradient. Apply this to all of your 'Lower Highlights' shapes. Repeat this process for 'Medium Highlights' and 'Highlights'. Place the 'Highlights' layer at the top.A3CMYK 10 Once your characters are drawn, jump back over to Photoshop, create a new A3 CMYK file and use the Paint Bucket tool to fill a new layer with black. After that, open up all your characters and drag them in on separate layers. Position them as per your earlier composition. Select the Eraser tool and set it to Brush mode, with the Size at around 600 pixels, Hardness at 0% and Opacity at around 35%.eraser edit 11 Now use the Eraser tool to fade out the characters. Be sure to duplicate each of them before you begin editing. Do the same with the background image and place it above the black background. Hit Ctrl/Cmd+U to bring up the Hue/ Saturation palette. Click the Colorize tab and set the Hue to 170 and the Saturation to 42.texture marquee 12 I used splatters to add energy to the composition - www.cgtextures.com have some great ones, but I've used my own. Place your splatter behind your character and use the Eraser and Marquee tools to get rid of any unwanted bits. Now duplicate the splatter layer and position it so it sits above the female character.colour overlay 13 Open the Styles palette by double-clicking the layer, then click the Color Overlay tab and use the Eyedropper to make it the same colour as the character's skin. Duplicate the layer again and rotate the splatter until you get an interesting shape, then use the Lasso tool to create a smooth edge. Follow the same theme with any other characters, and change your background colour to the darkest blue used on the vectors.linear burn 14 Add some more splatters and a piece of rotated text to increase the energy of the poster. I added some Layer Styles; a Linear Gradient with the Blend mode set to Linear Burn (also set to a slight angle), an Inner Glow and a Drop Shadow. Adjust the settings of the styles you applied until you achieve a result that enhances the overall look of the text.blur 15 Create a new layer and use the rectangle Marquee tool to draw a thin rectangle, then fill it with a yellow and white gradient. Deselect the shape (Ctrl/Cmd+D) and apply a Gaussian Blur of 8.9 pixels radius followed by a Motion Blur angled at -29 and the distance set to 38 pixels. I set the layer Blend mode to Colour Dodge and rotate it to the same angle as my character's gun.hardness opacity 16 Use the Eraser tool at a Hardness of 50% and Opacity of about 35% to tidy up the light strips. I repeat this process for the other side of the gun and for the other characters. Make any compositional adjustments needed then finally enhance the illustration's colour by adding a Levels Adjustment Layer (Layer>New Adjustment Layer>Levels) placed at the top of your layers palette.Simeon Elson Simeon is an illustrator and graphic artist. Over the past five years he has produced designs for flyers, books, apparel, websites, branding and magazine editorial. His Clients include: Grazia, Whorrell Rogers design consultancy, Touch magazine and Penguin Books. www.simeonelson.co.uk

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